

MANISTEE CITY HISTORIC DISTRICT COMMISSION

Meeting of Wednesday, January 8th, 2020

4:00 p.m. – 2nd Floor Conference Room, City Hall, 70 Maple Street, Manistee, Michigan

AGENDA

I Call to Order

II Roll Call

III Approval of Agenda

At this time the Historic District Commission can take action to approve the January 8th, 2020 Agenda.

IV Approval of Minutes

At this time the Historic District Commission can take action to approve the December 4th, 2019 meeting Minutes.

V Public Comment on Agenda Related items

All comments and handouts from the speaker at the podium will go through the Chair, also there will not be any interaction between the podium and audience. If these rules cannot be followed, the Chair can terminate this portion of the meeting.

VI New Business

- Guardian Angels – National Registry of Historic Places

VII Old Business

Permit Review

At this time the Commission may take action to close out any outstanding permits.

VIII Public Comments and Communications

At this time the Chair will ask if there are any public comments.

IX Correspondence

At this time the Chair will ask if any correspondence has been received to be read into the record.

X Staff Reports

- Permit Fees
- MHPN Membership

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XI Other Business of the Appeals Board:

Election of Officers

According to the By-Laws of the City of Manistee Historic District Commission their annual election of Officers is held at the December Meeting. At this time the meeting will be turned over to Kyle Storey who will ask for nominations.

Chair - The City of Manistee Historic District Commission will select a Chair for 2020. At this time the meeting will be turned over to the Chair who will ask for nominations.

Vice-Chair - The City of Manistee Historic District Commission will select a Vice Chair for 2020.

Secretary - The City of Manistee Historic District Commission will select a Secretary for 2020.

Appointment of a Recording Secretary 2020

At this time the City of Manistee Historic District Commission Secretary may appoint a Recording Secretary for 2020.

By Law Review

According to the By-Laws of the City of Manistee Historic District Commission they shall annually review their By-Laws at the Organizational Meeting held in January of each year.

The City of Manistee Planning Commission can take action to amend their By-Laws if necessary.

XII Members Discussion

At this time the Chair will ask members of the Historic District Commission if they have any items they want to discuss.

XIII Adjournment

HISTORIC DISTRICT COMMITTEE

70 Maple Street
Manistee, MI 49660

MEETING MINUTES

December 4, 2019

A meeting of the 2019 Historic District Committee was held on Wednesday, December 4, 2019 at 4:00 pm in the Council Chambers, City Hall, 70 Maple Street, Manistee, Michigan.

The meeting was called to order at 4:00 by Chair Trucks.

Members Present: William Connor, Dick Albee, Aaron Bennett, Ron Helmboldt, Dennis Otto and Lee Trucks

Members Absent: none

Others: Kyle Storey (City Zoning), Mark Fedder (City Museum), Nancy Baker (Recording Secretary), Shari Wild and Kendra Thompson, Architect

APPROVAL OF AGENDA

MOTION by Commissioner Connor, seconded by Commissioner Albee to approve the Agenda as printed.

With a voice vote motion passed 5 to 0.

APPROVAL OF MINUTES

MOTION by Commissioner Helmboldt, seconded by Commissioner Albee to approve the October 2, 2019 minutes as presented.

With a voice vote motion passed 5 to 0.

PUBLIC COMMENT ON AGENDA RELATED ITEMS

None

NEW BUSINESS

West Shore Community College (WSCC)

Ms. Kendra Thompson, Architect, reviewed the architectural exterior and interior of the old Milliken/Glik building. The building is now owned by WSCC. WSCC and several entities are planning to occupy the building.

Commissioner Bennett entered the meeting at 4:08 pm.

Her presentation detailed the exterior renovations and the general interior plans. The brick, cement, stucco, painting, window and door plans of the building were pointed out in great detail. Signage plans are undetermined at this time. Signage plans will be brought before the HDC at a later date and will follow the sign ordinance. The timeline is to present the plan as soon as possible to the college board and receive plan approval so bidding for the project can then be obtained. The projected start date is early spring 2020. The interior rooms for the business, economic and education collaborations (WSCC, Chamber of Commerce, Michigan Works, Network NorthWest) and the possible types of rooms for the collaborations were explained. She stated the desire to obtain a Certificate of Appropriateness before the end of the meeting so the plan process can be presented to the college board.

MOTION by Commissioner Albee, seconded by Commissioner Bennett to grant the Certificate of Appropriateness for the West Shore Community College project.

Roll call vote was taken:

Voting yes: Dick Albee, Aaron Bennett, Bill Connor, Ron Helmboldt, Dennis Otto and Lee Trucks

Voting no: none

Motion passed.

Ms. Thompson stated the paint colors, tiles and signage designs will be brought before the HDC when these details are completed. The HDC requested project updates every several months.

Set 2020 Meeting Dates

Mr. Storey presented a calendar with the 2020 HDC meeting dates highlighted. The HDC meeting dates would be the first Wednesday of each month with the exception of January and July dates which were moved to the second Wednesday due to the holidays in these months. The 2020 HDC meeting schedule will be January 8th, February 5th, March 4th, April 1st, May 6th, June 3rd, July 8th, August 5th, September 2nd, October 7th, November 4th and December 2nd.

MOTION by Commissioner Bennett, seconded by Commissioner Albee to approve the HDC 2020 meeting schedule.

With a voice vote the motion passed 6 to 0.

OLD BUSINESS

Close Out Old Permits

Mr. Storey gave an update on the Outstanding Permits.

337 River Street: permit has expired, contact was made regarding the expired permit, no response has been received from them, a certified letter will be sent regarding the status of their project and the steps they will need to take to have the project move forward.

100 Washington Street: permit has expired, contact was made regarding the expired permit, no response has been received from them, contact will be made regarding the status of their project and the steps they will need to take to move forward with the project.

411 River Street, 347/349 River Street: this is the final extension for these projects, in order to further renovations past this extension they will need to reapply for a Certificate of Appropriateness, contact will be made regarding these issues.

Remaining outstanding permits: these permits do not expire until May or later of 2020.

Presently there is no permit fee for a Certificate of Appropriateness.

If an applicant does not reapply to continue with the renovations, the site becomes blight.

Blight issues are handled through the city's blight ordinance.

Building permits will soon go through the city with another entity handling the permitting process. Building permits in the city's historic district will require a Certificate of Appropriateness from the HDC.

Discussion of applying permit fees and showing progress on the project ensued.

Mr. Storey will present a set of permit procedures to the HDC at the next meeting. This will include permit fees, procedures and rules for extensions, consequences for not making progress with a project and working with the building permitting agency.

PUBLIC COMMENTS AND COMMUNICATIONS CONCERNING ITEMS ON THE AGENDA

None

CORRESPONDENCE

Mr. Bennett submitted a letter of resignation to the HDC, due to his moving from the area. The letter was read to the board. Chair Trucks thanked Mr. Bennett for his service on the HDC.

The HDC received a letter inviting them to become members of the Michigan Historic Preservation Network. The city will be contacted to request funding for this. Mr. Storey will report at the next meeting on the city's response. This will be further discussed in January.

REPORTS

DDA Executive & Economic Development Director

The DDA director sent her regrets for not being able to attend this meeting due to a training she is attending in Grand Rapids.

Museum Curator

No report

Museum Director

No report.

Zoning Administrator

Mr. Storey reached out to different historical agencies regarding their authority and procedures on permits and Certificates of Appropriateness. Several responded stating they have building permits that go through their city and the building permit is not valid without an HDC certificate.

MEMBERS DISCUSSION

None

ADJOURNMENT

MOTION by Commissioner Connor, seconded by Commissioner Albee to adjourn. The meeting was adjourned at 5:10 pm

2019 Historic Study Review Committee



Nancy Baker, Recording Secretary



PLANNING DEPARTMENT
Kyle Storey
Zoning Administrator
395 Third St. Manistee, Michigan 49660
(231) 398-3576
Fax (231) 398-3526
kstorey@manisteecountymi.gov

Date: 1/3/2020

To: City of Manistee Historic District Commission

From: Kyle Storey – City of Manistee Zoning Administrator

Subject: Guardian Angels National Register of Historic Places Application

Dear Commissioners,

Guardian Angels Catholic Church has applied for the National Register of Historic Places. Following this memo is a draft nomination for consideration by the City of Manistee Historic District Commission. Also following this memo are an introductory letter and a report form. The Michigan State Historic Preservation office is requesting the HDC and Zoning Administrator complete the Review form and return it to them after the meeting. You may notice that the set of photos included with this nomination does not match the Photo Log at the end of the nomination. The Michigan State Historic Preservation Office is waiting on a final set of photos from the applicant.

The next step would be for the HDC to sign and correctly fill out the form based on a recommendation from the Commission that Guardian Angels Church be on the National Register of Historic Places.

Thank you,

A handwritten signature in black ink, appearing to be 'K. Storey', with a long horizontal line extending to the right.

Kyle Storey
Manistee County Planner
City of Manistee Zoning Administrator

MICHIGAN ECONOMIC
DEVELOPMENT CORPORATION

Tuesday, January 02, 2020

Mr. Rob Carson, Planning Director
Planning & Zoning Department
City of Manistee
70 Maple Street
Manistee, MI 49660

Dear Mr. Carson,

Enclosed please find a draft copy of the Guardian Angels Catholic Church National Register of Historic Places nomination, and a *Certified Local Government National Register Nomination Review Report* form.

In accordance with our Certification Agreement with the city, we request the city's review of this nomination at the earliest available meeting of the Historic District Commission (HDC).

Upon review by the HDC please complete and return to us the *Certified Local Government National Register Nomination Review Report* form, along with any comments that either the city or the HDC may wish to make. A copy of this form will be submitted with the final nomination to the Keeper of the National Register.

Please contact Todd A. Walsh, National Register Coordinator, by email at walsht@michigan.gov or by phone at (517) 335-9854, if you have questions.

Sincerely yours,



Brian D. Conway
State Historic Preservation Officer

STATE HISTORIC PRESERVATION OFFICE

300 North Washington Square | Lansing, MI 48913 | 888.522.0103

**Certified Local Government
National Register Nomination Review Report**

Michigan State Historic Preservation Office
Michigan State Housing Development Authority

Complete and return to: National Register Coordinator, Michigan State Historic Preservation Office,
Michigan State Housing Development Authority, 735 East Michigan Avenue, PO Box 30044, Lansing,
Michigan 48909

Name of Property: Guardian Angels Catholic Church

Address: 371-375 Fifth Street, Manistee, Manistee County

Owner: Diocese of Gaylord, 611 West North Street, Gaylord, Michigan 49765-8349

Date Complete Nomination Approved by the SHPO:

The Certified Local Government (CLG) agrees with the SHPO to expedite the review period for this nomination.

YES X (date of agreement) _____ NO _____

Signature of CLG Commission Chairperson

Date

Signature of Elected Chief Official

Date

Date(s) of commission meeting(s) when the nomination was reviewed:

Date of written notice to property owner of commission meeting:

The CLG provided the following opportunities for public participation in the review of this nomination:

Were any written comments received by the CLG? YES _____ NO _____

Was the nomination form distributed to CLG commission members? YES _____ NO _____

Was a site visit made to the property by CLG commission members? YES _____ NO _____

If yes, when? _____

Did the CLG seek assistance of the SHPO in evaluating the eligibility of this property for the National Register? YES _____ NO _____

VERIFICATION of Professional Qualifications of Commission in accordance with 36 CFR 61, Appendix 1, of Michigan's Certified Local Government Program.

List those commission members who meet the 36 CFR 61 qualifications required to review this type of resource.

Commission Member

Professional Qualifications

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Was an outside consultant used? YES _____ NO _____

If yes, provide the name and list the 36 CFR 61 qualifications the person meets:

The CLG Commission finds that the property meets the following National Register criteria of significance:

The CLG Commission finds that the property meets the National Register standards of integrity.
YES _____ NO _____

Recommendation of CLG Commission:

APPROVAL _____

DENIAL _____ (specify reasons on a separate sheet of paper)

Signature of Chief Elected Official

Date

Date of transmittal of this report to the SHPO _____

Date of receipt of this report by the SHPO _____

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Guardian Angels Catholic Church

Other names/site number: _____

Name of related multiple property listing: _____

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 371-375 Fifth Street

City or town: Manistee State: Michigan County: Manistee

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B X C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

**State or Federal agency/bureau
or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

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Category of Property

(Check only **one** box.)

Building(s)	<input checked="" type="checkbox"/>
District	<input type="checkbox"/>
Site	<input type="checkbox"/>
Structure	<input type="checkbox"/>
Object	<input type="checkbox"/>

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>4</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>4</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility

RELIGION/church-related residence

RELIGION/church school

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Current Functions

(Enter categories from instructions.)

RELIGION/religious facility

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Gothic

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Brick, Stone, Asphalt, Glass

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Guardian Angels Catholic Church is located in the city of Manistee in Manistee County, Michigan. The church complex is composed of four buildings and includes the church and annex, a school, a convent, and a rectory. The complex is situated within a residential neighborhood along 5th and Michael Streets. The church and rectory face north toward 5th Street, while the convent and school face west toward Michael Street.

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Guardian Angels Catholic Church was constructed between 1888 and 1890 and is constructed primarily of brick. The façade is dominated by a central bell tower with an integrated four-sided clock and is adorned with a large rose window, multiple turrets, and stepped parapets. The bell tower houses a fifteen-bell chime dating to 1910 which collectively weighs eighteen thousand pounds. The 170-foot tower, notable as the highest structure in the City of Manistee, is capped by a shingled steeple and a fourteen-foot white cross. The large nave seats four hundred fifty people. The church is designed in basilica form, with a large rounded apse surrounding the high altar. There are six large stained glass windows along either side of the sanctuary, and six stained glass windows high above the nave behind eyebrow windows. In the balcony, originally a seating space for two hundred persons, a 1910 Henry Reinisch pipe organ is handsomely housed in a quarter sawn oak encasement with sixty-nine beautifully stenciled case pipes.

The two-story rectory was connected to the church by an annex which was carefully designed in keeping with the existing structures. The annex addition houses the sacristy and community restrooms, as well as a two-stall garage for use by clergy. Part of the larger Guardian Angels Catholic Church Complex are the former schoolhouse and convent located along Michael Street South of the church proper. On the West side of Michael Street opposite these structures is a large parking lot and greenspace currently leased as a community garden. The church complex is largely unaltered from its completed form in the nineteenth century and has been a beautiful focal point in Manistee for 130 years.

Narrative Description

Setting

Guardian Angels Catholic Church is in the heart of a residential neighborhood in Manistee, Michigan. Manistee is a small Lake Michigan port city of about six thousand persons which rose to prominence in the late nineteenth century on the lumber and salt industries. The Guardian Angels Catholic Church complex occupies one quarter of a city block at the southeast corner of Fifth and Michael streets. At this location in the city the landscape has reached a gentle crest, providing the church with an extra boost of visibility. The site is largely paved with asphalt and concrete used in various places. A rectangular concrete area is located on the north side of the church, along Fifth Street.

The surrounding neighborhood is composed of single-family homes primarily constructed between 1880 and 1920, some in disrepair and others a product of careful preservation. If one travels to the east from the church complex through the city they work their way gradually down to Manistee Lake, site of lumber mills and salt mines in the 1800s and home to modern manufacturing plants today. As one travels west from the church complex it is fourteen city blocks to the shore of Lake Michigan. To get there, one would pass the grand mansions of Manistee's lumbering era and end up at the Manistee Golf and Country Club which is situated on clay bluffs above the water's edge.

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If one stands at the northwest corner of Michael Street and Fifth Street, a complete view of the Guardian Angels Catholic Church Complex can be had. The church proper commands the southeast corner of the intersection. To the east, the 1976 annex addition connects the church to a rectory completed in 1907. To the south of the church building lies the church school, completed in 1893. Beyond the school to the south is the convent, constructed in 1903. All facilities have been designed to complement one another in appearance, but are not a true match architecturally.

Opposite Michael Street, to the west of the church, a parking lot paved in asphalt and greenspace were added to the church property in the late twentieth century and are adjacent to the nominated complex. The parking lot approximately consumes the northeast quarter of the adjacent block while the greenspace roughly makes up the southeast quarter. A mature maple tree is located in the center of the parking lot. The parking lot and greenspace are not included in this nomination due to the recency of their addition to the church complex, and because they do not possess historical or architectural significance for the nominated property.

Church Exterior

The completed church was designed by German-born architect Adolphus Druiding to create a church he described as Romanesque, but one that incorporates Gothic Revival stylistic elements, chiefly in its façade, and also appears to draw upon both Carolingian design in its form as well as the German *Rundbogenstil*, popular in the mid nineteenth century in that country, in its use of round arches in secondary elevations. The church was completed in 1890. The façade faces north and is dominated by the large central tower with an integrated four-sided clock and a large rose window. The center of the rose window features the eye of providence while the two large windows, which add symmetry, feature symbols of both Alpha and the Omega. The top of the church spire reaches 170 feet and is framed by a pair of rounded corbelled turrets. The base of the tower is anchored with two larger round turrets with light blue metal caps. The tower houses the fifteen-bell chime, visible through an open-air belfry beneath the clock faces of the integrated four-sided timepiece. The bell tower is flanked symmetrically by stepped parapets leading to square turrets which feature an open gallery beneath the turret caps. The front entrance consists of two, eight-foot-tall wooden doors, original to the building with a stained glass porthole in each. There are two additional, complementary single doors on either side of the main entrance located directly beneath the symmetrical stained glass windows which flank the tower. Notably, *Rundbogenstil* style is best identified by the repeated use of rounded arches, and each window on the North façade features a round arch top. In addition, rounded arches are worked in to the brick of the turrets as well as the brickwork which frames the main central doorway.

The masonry throughout the façade is highly decorative with multiple patterns, banding, and corbelling. Sixty thousand bricks were laid to complete the walls in a multi-wythe brick wall fashion. The masonry rests on a dolomitic limestone base. The base has a rock face finish, leveled at the same elevation around the entire building. Stone banding is seen at the front façade and the stone is also used for the window sills throughout. The weather brick is called Wisconsin "cream city" brick. It is a sandy vanilla color and is complemented by mortar with maple hues and large flecks of beach sand that sparkle in the sunlight. Inverted crenulation is a part of

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Rundbogenstil design and the church features this inverted brickwork wherever an eave is present as well as beneath the stepped parapets. Inverted crenulation, or battlements, are best identified with castles and fortresses and Guardian Angels Catholic Church may very well bring to mind a fortress for many observers.

The east, west, and south elevations of the church building are more restrained in style, in keeping architect Adolphus Druiding's desire to be cost effective. The side masonry walls are punctuated by large rounded arch stained glass windows placed between slender buttresses. Inverted crenulation of the brick near the roof adds visual interest to the east and west sides of the church and makes each wall section appear with greater depth. The south end of the church features a rounded masonry apse divided at the center by a chimney. Within the roof on the east and west sides, three eyebrow windows add further interest to an otherwise standard gable roof. These dormers let light directly on to six round stained glass windows within the sanctuary above the interior archways. These stained glass windows are separated from the eyebrow dormers by a catwalk in the attic.

Church Interior

Two small rooms are adjacent to the apse on either side, adorned with round top stained glass windows and hipped roofs. The east room is the old sacristy, replaced by a new space upon construction of the annex in 1976, while the west room served alternately as a winter chapel, schoolhouse, and most recently the choir rehearsal room. The completed church is 148 feet long, 59 feet wide, 40 feet from sanctuary floor to ceiling, and 170 feet from the ground to the top of the steeple cross, which itself is 14 feet high. The attic space above the sanctuary ceiling is an amazing framework of interlocking old-growth timbers. These massive beams, characteristic of lumber era craftsmanship, are expertly cut to interlock and provide strength to the whole structure.

The sanctuary interior features rows of wooden pews and an original wood-board floor. Emerald green carpeting was added in the 1980s to cover the aisle and altar space. A wood table altar, painted white, rests at the front of the church with tall elaborate white side altars to both Joseph and Mary on either side of the main altar space. A twenty-five foot elaborately adorned high altar sits on the south wall within the apse, surrounded by two lancet windows of stained glass. Statues are placed on either side of the altar to honor the ethnic heritage which had been unified in this church. On the left, Saint Boniface, the patron saint of Germany. On the right, Saint Patrick, patron saint of Ireland. An integrated tabernacle sits in the center of the high altar, with an illuminated monstrance in an alcove directly above. A hand carved and painted scene of the Last Supper is incorporated within the base of the high altar.

An ornate lectern and baptismal font complementary in design to the high and side altars flank the table altar. The entire display is original to the 1890s congregation and recalls church appearance prior to the Vatican II era. The only exception to this is the removal of the original altar rail and replacement of the table altar.

The apse dome is decorated with sumptuous painting of beautiful colors and gold leaf. From the top reaches of the high altar, the apse painting turns from plain crème to a deep blue. Golden

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snowflakes pepper the scene and rise upward along the lancet windows. Beside the windows on either side is a painted scene in the same lancet shape. On the east, the scene is of the Annunciation while in the west is that of a Guardian Angel guiding a small child across a treacherous bridge. In an oval above each lancet painting and each lancet window is the face of one of four apostles: Matthew, Mark, Luke, and John. Above the windows, the scene fades to a lighter blue and then becomes a crisscross of golden and russet designs. These are decorative and do not depict any imagery. This pattern weaves upward to the very center of the apse, which features a painted dove of peace situated beside a single spotlight fixture that illuminates the altar during services.

Looking north from the main altar towards the balcony space one views the beautifully stenciled organ pipes and the handsome oak organ case with the rose window beyond. The acoustic tile of the ceiling is decorative but simple and in keeping with the current overall color scheme of crème, robin's egg blue, and soft red. There are four columns of wood pews and a total of twenty-four rows. The nave has a main central aisle and two side aisles. The two outermost columns of pews are half the size of the two middle columns, with the side pews seating four persons and the innermost pews seating eight. Historical photographs confirm the existing pews were present in the 1890s.

Dividing the pews within the side aisles are five stately columns on either side. The columns shafts and bases are painted crème with a red top which supports the capital. These block capitals are crème in color with a red fan incorporated on each of the four sides. The capitals support round arches characteristic of *Rundbogenstil*, painted robin's egg blue, which in turn frame a flat ceiling. The ceiling is composed of acoustic tile. The acoustic tile of the ceiling is decorative yet simple and in keeping with the current overall color scheme of crème, robin's egg blue, and soft red. The pattern the tiles form is a dark blue square in the center surrounded by a larger square of robin's egg blue which is framed by a crème square. A gold "X" runs through the entire display. The nave is illuminated by eight lanterns that hang from slender chains between the columns.

The walls of the sanctuary are a plain crème and are punctuated by Stations of the Cross. The Stations are made of wood, beautifully hand carved and painted. They have a white wooden frame with a slender turret built in to both vertical edges. The original craftsman is unknown.

The church obtained a large pipe organ by donation which was installed in 1909 and built by Henry Reinisch. Reinisch was born in Steinach, Austria, in 1879 to a family with a four-hundred-year tradition of building organs. He immigrated to the United States and had a successful company in his own right out of Grand Rapids, Michigan. The organ was completed with 1,620 pipes ranging in size from four inches to sixteen feet in length. The organ installation necessitated a complete overhaul of the balcony. Formerly fitted with four tiers of pews with seating for two hundred, the space was infilled to provide a level surface to accommodate the large pipe chamber and organ console. All balcony seating was removed, as by that time it had not proved necessary for the accommodation of weekend worshippers.

The organ pipe chamber is faced with a quarter-sawn oak case. The ornate wood carving features Corinthian columns and makes a powerful, yet elegant statement. The case includes a large,

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carved remembrance across the front which reads: "Donated in memory of Mrs. Mary T. Dempsey by her children". Dempsey's husband had donated five thousand dollars to help fund the construction of the church. Their family home was one block west of the church. The home exists today as a well preserved and very grand bed and breakfast.

The organ deteriorated slowly over the next forty-five years and was forced to become silent by 1954. The congregation was unable to muster the funds to restore it for nearly twenty years. However, one of the proudest moments in the history of the church, an occurrence which echoes the dedication of the founding church members, was the collaboration of eight parishioners who undertook the task of a complete organ rebuilding. They did this, in only their spare time, with no experience or expertise whatsoever. Guided by a love for the church and sacred music, they painstakingly disassembled the entire instrument by hand. These volunteers cleaned, tuned, painted, repaired, and in some cases reproduced every element necessary for the organ to sing once more as a single-instrument orchestra. The group logged six thousand hours of labor beginning in May 1976 and finished their task with a grand rededication recital on October 1, 1978.

The organ shines today, fully functional and utilized in worship. It possesses, among many interesting features and stops, a *Zymbelstern*. Traditionally incorporated for centuries in the organs of Germany, Reinisch included one here to the delight of the congregation and for the embellishment of many fine hymns. The *Zymbelstern* spins a star at a constant rate which consequently rings a small set of six bells. Their delicate jingle provides an elegant overtone to the strains of congregational song.

In the year following the organ installation, a chime of twelve large bells was donated to the church through the estate of a local resident.¹ The Meneely Company of Watervliet, New York, built a custom chime frame and mountings to fit the steeple and provided twelve bells of one halftone above concert pitch. Unlike all other American bellfounders who made chimes, Meneely had developed a method of tuning bells after they were cast. This method made the bells superior to their competition and renders them a fine instrument to this day. Each is inscribed with the name of the bell and is surmounted by a neat cross.

The church bells are named in order from largest to small: Caroline, Thomas, Pius, Henry Joseph, Mary, Gertrude, Philomena, Alphonsus, Caecilia, Aloysius, James, and Anna. The chimes are manually rung by a chime console, located in the balcony behind the organ pipe chamber and in front of the rose window. It is made of quartered oak and is highly polished in an antique finish. A combination of chains and rods connect the console to the bell hammers high above. In the 1980s electric hammers were added in the belfry so that the bells can be played by electric recording as well as manually from the console.

¹ The bells were donated by the estate of Mrs. Carrie Filer. She designated in her will that the large chime be purchased, without any regard to cost but with the priority being to find the very finest chime available. Notably, Mrs. Filer was not a parishioner.

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The twelve-bell chime joined the original gift of three peal bells that had been installed in the belfry since 1890.² When all the bells were electrified in the 1980s, the three-bell peal was incorporated into the twelve-bell chime to become one full fifteen bell instrument. Statistically, there are 723 chimes known in North America, of which only seventy have twelve bells. Only one-third of these sets feature larger bells than those of Guardian Angels Catholic Church, and only one-eighth are heavier in terms of weight.

The windows of the sanctuary are a mixture of stained glass, leaded glass, and colored glass with wood tracery in wood frames. Exterior window sills are made of stone. All windows are highly decorative. These rounded arch windows number six on each side of the nave and are mostly decorative and do not for the most part feature imagery. The very top sections do include a circular pane of glass incorporating religious symbols such as a dove, sacred heart, or a lamb. Each large window in the church was the gift of an individual donor family and is memorialized forever with their name integrated to the window design as a pane of glass. There are an additional six large circular windows behind the eyebrow windows in the church roof which are viewed above the round arches from the interior. They are colorful blocks of blue, purple, and yellow but do not feature imagery. There are additional simple, but colorful, stained glass windows throughout the building that serve as rounded arch transoms to the sanctuary doors, as small windows within the turrets, and even as porthole windows within the front entry doorways.

The narthex of the church is open to the sanctuary. Low wooden cabinetry divides the two spaces and serves as storage for the ushers. In the northwest corner of the narthex is a small room which serves as the confessional, or reconciliation room. On the northeast corner of the narthex is the entry to the church annex, divided by two plate glass doors. The doors to the narthex lead to the church foyer which give access to the exterior doors of the main north entrance. The spiral staircase to the balcony is accessed from the foyer as well. With the exception of lanterns which suspend from the ceiling, the foyer does not feature decorative elements. The bead board walls of the foyer are painted crème.

Rectory

The two-story rectory was designed in a modest Italian Renaissance genre and completed in 1907. The building sits on a raised, poured concrete foundation and has an unfinished attic. The roof is an irregular hipped roof and covered in asphalt shingles. A square, two-story tower is adjoined to the northwest corner of the rectory. The tower also sits on a raised foundation and has an unfinished attic. Fenestration is symmetrical across the façade and secondary elevations. Windows are paired, one-over-one on both the first and second floor of the main rectory building and the tower. A central entrance on the first floor is situated below the center windows on the second floor. What appears to be ghosting from the original gabled and column entry porch appears around the main entrance.

² Carl Scott Zimmerman, a church bell expert who runs the website www.towerbells.com states that he knows of no such other case where a three-bell peal was retained upon installation of a larger chime set.

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The rectory features original woodwork throughout of a dark walnut color. A grand staircase curls its way from the very center of the living space on the first floor to the living quarters on the second. The stairs lead to a large open central area into which each bedroom door opens. The rectory formerly featured large porches off the exterior doors, but the 1976 annex addition converted those exterior doorways to interior walkways. The architect of the rectory is unknown at this time.

The masonry exterior is restrained, the decoration consisting of quoining at the corners of the structure, stone sills, and flat stone arches above the windows. A frieze board of unknown material sits below the cornice and roofline of the main building and tower. Historically, the frieze board featured dentilation, but this was removed and replaced at an unknown time. The attic windows of both portions of the building are sided in non-historic siding.

The basement level masonry is separated by a water table, made to simulate stone blocks, and the field of masonry is a similar brick to that which is used on the church building. The original west entry was removed when the annex was constructed. This necessitated the removal of an exterior porch, the infill of two windows in the office, and the creation of a new opening into the rear half of the annex.

The first-floor interior of the rectory is arranged with six primary rooms around a central stair. The first-floor rooms include an office, library, kitchen, dining, and living room with tiled fireplace. A small, non-original bathroom is located under the main stairs. The floors are a mixture of carpet, wood, and linoleum. The wood floor, varnished tongue-and-groove, is found in the office, while the kitchen floor is linoleum. The other floors of remaining rooms are covered in carpet. The walls are all of plaster, and all rooms but the office are covered in wallpaper. The dining room features tall, paneled wood wainscot. The six-panel doors of the first floor are all original. Other original decorative features on the first floor include wood base, wood door and window trim, and crown molding, wood pocket doors between the dining room and office, a large built-in hutch in the dining room, and the original built-in safe in what is now converted bedroom.

The second floor involves five full bedrooms and three bathrooms. Three bedrooms are located on the north, west, and south sides of the open stair. The stair is surrounded by a railing. Two bedrooms are located on the north side of the floor. A bathroom and another bedroom with an en suite bathroom are located on the south side of the floor. The south bedroom was originally two separate rooms that were combined into one room at an unknown date. Two additional bedrooms and one bathroom, which were originally quarters for housekeeping staff, are located behind a door on the east wall of the floor. The floors of the second story are varnished wood tongue-and-groove, though some areas have carpeting. The two main bathrooms have tile floors that may be original, while the "housekeeper's" bathroom is covered in linoleum. All walls and ceilings are plaster and covered in either wallpaper or paint and have wide wood baseboards. Crown molding is found in some rooms. Other original features include hardware and steam radiators. Some electrical and lighting fixtures are historic but some are modern replacements.

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The basement is largely unfinished and divided into five rooms. The floors and walls are of poured concrete. Basement windows are currently filled with glass block.

Annex

The annex was constructed in 1976 and fills the open space between the east wall of the church and the western entrance to the rectory. Ingress to the annex from the church was achieved by cutting a door into the east wall of the narthex.

The masonry of the annex is similar to the church and rectory but is differentiated by its mortar color and joint spacing. The gable roof of the annex is surmounted by a stone cross. The entrance features a plate glass door and opens on to a cement handicap ramp which curls down to the sidewalk. The ramp is hemmed on both sides with brick walls that match the color and style of both the rectory and church. On the south side of the annex is a two-car garage for use by parish priests.

The annex interior provides two large, modern bathroom facilities for worshippers and a new sacristy with ample storage space. A long hallway connects the front entrance to the back and the old rectory front door is modified to an interior passage which serves as access to the rectory living spaces. There is a spacious foyer used as gathering space before services and special events. The foyer looks out on an enclosed courtyard garden, formed by the construction of the annex next to the church proper. Two large plate glass doors separate the foyer from the church sanctuary.

School (Guardian Angels Parish Center)

The school was completed in 1893. It is three stories tall, composed entirely of brick with a limestone base similar to that of the church itself. The color of the brick and the designs of brick corbelling are complementary to the church. The shingled roof is cross hipped with a center cupola. The cupola is surmounted by a small white cross made of wood. There are ample windows on all walls of the school. Each window has a stone lintel painted cream to match the stone banding on the church building. The main entrance to the school is on Michael Street. Formerly, two staircases rose from Michael Street to allow visitors to enter to the second floor on either side of the main gable. After 1980 the staircases were removed and a single center entrance was constructed to bring visitors directly to the main level. The school has a single chimney on the east wall. At the time this nomination was prepared, the interior of the school building was inaccessible.

Convent

The convent was completed to house the Sisters of Mercy in 1903. The sisters had been living in the nearby Saint Mary's church convent, but were the primary teaching staff for Guardian Angels School starting in 1887. The convent is a gable and valley, two-story structure composed entirely of brick with a basement and attic. The foundation is of limestone, and the brick matches the adjacent school building, and each window has cream stone lintels to match the school as

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well. The convent is plain with no corbelling or embellishments. An enclosed porch was added to the front sometime in the late twentieth century. The convent has a single, small chimney. The interior of the convent was not accessible during the time of preparation for this nomination.

Integrity

The Guardian Angels Catholic Church complex retains its historic architectural integrity. The setting and location of the church complex have changed little since the days of its construction, and the design, materials, workmanship, feeling and associations of the complex during the Period of Significance all convey the church complex's architectural significance. The imposing church steeple continues to be the highest structure and focal point of the cityscape from all directions. The exterior bricks and mortar are original, as is the wood trim and tracery of the steeple and belfry. The exterior and interior doors, pews, altars, columns, windows, and ornamentation all date to the initial construction and occupation of this house of worship. Although not visible to the regular visitor, the original hand-hewn timbers still support the roofline and steeple structure. An exterior lighting system was also installed in the 1980s which serves to illuminate the tower of the church.

Some alterations to the interior have taken place. Historical photographs indicate that at one time apse featured decorative painting on the lower half of the apse wall and vertical panels were located below each of the windows that flank the altar. At some point most of the decorative painting in the apse had been painted over and the panels removed. Historical photographs further indicate that the current paint scheme of the apse is the third since the construction of the church.

The original four tiers of the balcony were altered into two tiers and the communal rail was removed. These alterations may have occurred as a result of the modernizations instituted by the Second Vatican Council (Vatican II). The reconciliation chapel, which was installed in the early 1980s, also altered the interior to some extent. The creation of a doorway to the annex through the east wall of the narthex has also had a minor impact upon the interior of the church.

Despite these alterations the church transports every visitor to a time before that of their birth; to a different American century. Scarcely a soul could enter the front doors, traverse the creaky wooden floor, or look high into the sanctuary without feeling the pleasant wonder of a truly historic space. That feeling is even grander when the sunshine illuminates massive, old stained glass panes, when the steeple bells play a Christmas tune for the city, or when those century-old organ pipes sing their songs. Guardian Angels Catholic Church is a place that preserves the experience of a Catholic worshipper in the Victorian Age.

Much like the church, the rectory has experienced some change since its construction, but retains integrity. The most significant exterior alteration was the removal of an original gable-roofed and columned porch at main entrance on the façade. Some of the interior rooms have been remodeled, but the building retains its original layout and significant architectural features. The most significant interior changes are the conversion of what may originally have been a first-floor office into a bedroom and the creation of an accessible shower between that bedroom and

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the entry vestibule. All but one of the original windows on the second floor have been replaced with vinyl windows. The one exception is the bathroom window in the south bedroom which was replaced with glass block.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☒ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1890-1907

Significant Dates

1890 construction of church

1893 construction of school

1903 construction of convent

1907 construction of rectory

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Druiding, Adolphus (architect)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Guardian Angels Catholic Church is significant under National Register Criterion C at the local level of significance as an intact example of the late nineteenth century Victorian Catholic church in Manistee, Michigan, and as a representation of a pre-Vatican II Catholic church, designed in the German Gothic and *Rundbogenstil* styles by notable German-American architect Adolphus Druiding. Druiding was a native-born German and trained as an architect in his native land. He worked much of his professional career throughout Europe before immigrating to the United States in 1865. A most prolific church architect in the late nineteenth century, Guardian Angels Catholic Church stands as possibly the only Druiding project known to exist in Michigan. This church is a fine example of what makes Druiding's work uniquely Germanic: his incorporation of the *Rundbogenstil* style into contemporary religious architecture. The repetition of round archways and rounded arch windows, the inverted crenulation throughout the eaves, and the eyebrow windows in the roofline are hallmarks of *Rundbogenstil*. The church possesses historic integrity, and any changes and updates to the building have consistently been done with respect to preserving the original design and function of the building. The Period of Significance for the complex begins with the construction of the church in 1890 and ends in 1907 with the construction of the rectory and represents the fullest extent of the church complex.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Manistee History and Development of the Parish

Due to the City of Manistee's location along the eastern shore of Lake Michigan, this area was visited by Jesuit priests and Franciscan missionaries prior to the 1860s. The first Catholic church was constructed on Manistee's north side in 1862, named Saint Mary of Mount Carmel. Ten years later, the congregation built a larger edifice on Third Street complete with a school, rectory, and convent. In 1964, a new church was constructed for the Saint Mary's congregation, again on the north side of the city near the Lake Michigan dunes. This very modern facility with vast sweeping rooflines and stark exterior features stands in deep contrast to the two other Catholic churches in Manistee.

The population of Manistee swelled in the 1870s and 1880s, the result of a boom in both timber and salt mining. Large numbers of immigrants joined the ranks of Saint Mary of Mount Carmel church with backgrounds from France, Ireland, Germany, and Poland. The same ethnic tensions which existed in cities throughout the nation were exhibited within the local congregation. In 1884 the Polish population successfully petitioned the Bishop to form their own parish. They

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built Saint Joseph Catholic Church nearby on Sixth Street and soon added a large school, rectory, and convent to their imposing church edifice. The original Saint Joseph Catholic Church featured two, twin towers on the west façade and a large freestanding bell tower beside the church. In the mid-1950s, the church underwent a major renovation both inside and outside including the installation of new stained-glass windows and a complete overhaul of the facade.

Although the exit of the Polish families eased the shortage for space within Saint Mary's Church, tensions over language and ethnicity led the German and Irish families to successfully seek their own parish as well. This church, commissioned in 1888, was named at the request of the pastor assigned to this new parish, Father Herman Grimme. It is recorded in the *Manistee Daily News* at the time: "he [Father Grimme] said in regard to the name of the new church he thought some years ago that if he was called upon to build another church he would like to dedicate it to the Guardian Angel, and he should like the church they proposed to build to be called the Guardian Angel Church. There were no objections whatever against the proposed name".

In the summer of 1888 the Saint Mary's congregation paid seven thousand dollars as part of the separation. This money was used to purchase a large lot on Fifth Street, a mere two blocks from Saint Mary's Church. With an estimated cost of twenty-six thousand dollars, Father Grimme was insistent that no debt was to be taken on for this project and pledges must be had from the congregation. At their organizational meeting on June 28, 1888, the first four thousand dollars was raised by the men of the new parish.

The commission for the church was given to Adolphus Druiding, who had established a reputation as a competent designer of modest churches in small Midwestern towns.

Construction contracts were submitted to the firm of Noud and Kenny from July 31, 1888, to August 4, 1888. Contracts were awarded to C.H. Pelton for carpentry and C.A. Sathern for grading and masonry with a supervisory contract awarded to James Webster of the firm Webster and Billings. The *Manistee Daily News* reported on August 17, 1888, "Work on the new Catholic church began Monday, by the cutting down of the fruit trees in the orchard of the Engelmann homestead, where the site is located. The building is expected to be enclosed by Nov. 1."

By September 2, 1888, Bishop Richter of the Diocese of Grand Rapids was present for the laying of the cornerstone ceremony. The local news described in afterwards as "the most interesting ceremony ever seen in Manistee." In the afternoon, a "vast concourse of people"³ led by clergy and Orders embarked from the Saint Mary Church and proceeded to the site of the new construction. A platform had been erected in the northwest corner of the foundation, where the cornerstone lays today, and Bishop Richter delivered an address on the growth of the Catholic church and why the church builds "such elegant churches, and so many of them."⁴

The Bishop took the trowel and made the sign of the cross on each side of the large granite block engraved with the words "Guardian Angel Church 1888." Then, the Bishop, clergy, and acolytes

³ *Manistee Times-Sentinel*. September 7, 1888, p. 5

⁴ *Ibid*.

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proceeded around the entire foundation sprinkling holy water and saying prayers. A sermon was offered, more prayers and song, and the entire ceremony ended with the band playing a serenade as the procession headed back to the rectory at Saint Mary's.

By mid September, the stone work was nearly completed and throughout September and October more than sixty thousand bricks were laid. Some of these bricks came from nearby communities of Onkama and Big Rapids, while the weather, "Cream City" brick came from Manitowoc, Wisconsin.

Construction continued vigorously with up to seventy workers constructing the building at any one time, the goal of enclosing the building by snowfall being of the highest priority. The November 17, 1888, edition of the *Manistee Daily News* remarked that "the frame of the roof is up, and shows the building to be one of great architectural beauty. The white brick that are being used in its walls are of exquisite finish and of a most tasty and delicate tint." That same month, the altar columns, manufactured by Manistee Iron Works, were in place.

Exterior work on the church was mostly complete by January 1889. The spire cross, gilded by Charley Ball, was installed in March 1889, and by May 1889 the church was largely complete.

The final cost of constructing the church reached thirty-five thousand dollars. Almost the entire bill was paid through the generosity of parishioners. Local lumber baron James Dempsey gave five thousand dollars while hundreds of families came up with one- and five- dollar pledges as often as they could. The grand structure that serves as a focal point in the city today exists solely on the bounty of our forebears. Individual benefactors donated the large windows as well as lamps, gas pipes, and Stations of the Cross. A significant gift was the original three bell chime that resides in the belfry today above the grand twelve bell chime of 1910.

The dedicatory ceremony was held December 21, 1890, with Bishop Richter in attendance as well as the leaders of all three Manistee Catholic congregations. The church, with an original seating capacity of seven hundred, was filled completely up with congregants and visitors. The community was rightly proud of this new structure, rising as it was part of a larger building and economic boom for the city. The steeple then, as now, is visible from most parts of the city.

Alas, Father Grimme had but just finished the task of construction for his fledgling congregation before succumbing to typhoid fever in the fall of 1891. The congregation, riding high on enthusiasm for their growing parish, was stricken with grief. His successor, Father J.M. Steffes would preside as head of the parish for forty-six years. By 1899 the parish registry had over eight hundred individuals listed.

As the congregation grew in number, so did the children in need of a Catholic education. The winter chapel served as a schoolhouse for the first four years of the congregation's existence, hosting as many as eighty students at once. Construction of a new schoolhouse began in late 1892 and was the handsome three-story building opened for the 1893 academic year. The teaching staff was composed of the local Sisters of Mercy, housed at the convent owned by the

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mother parish, Saint Mary of Mount Carmel. By 1903 these sisters had their very own convent constructed next door and to the south of the schoolhouse on Michael Street.

The Sisters of Mercy were established in Ireland in 1831 by Catherine McAuley to assist the sick and poor. The Sisters came to the United States in 1843 at the invitation of the Bishop of Pittsburg and had spread as far as California by 1854. The Sisters arrived in Grand Rapids, Michigan, in 1873 at the request of the Bishop of Detroit. The Sisters of Mercy came to Manistee in 1887 to undertake the education of Catholic children at Saint Mary's parish.⁵ The Sisters also established and operated Mercy Hospital in Manistee. The hospital was designed by William Lebaron Jenney, but largely demolished in the 1950s during a period of modernization.⁶

The Guardian Angels elementary school taught through eighth grade, and was one of three Catholic elementary schools in the city of Manistee, all of which were taught by the Sisters of Mercy. By the 1920s, Guardian Angels school enrolled between 150 and 200 children, second in enrollment to Saint Joseph's school, which enrolled between 450 and 500 students.⁷

Adolphus Druiding

Architect Adolphus Druiding (1838-1899) was commissioned to design the Guardian Angels Catholic Church in 1888. Druiding was born on May 28, 1838,⁸ in the village of Aschendorf, in the north German state of Lower Saxony.⁹ He was educated at the polytechnical school¹⁰ in the Bavarian city of Munich, where, according to his obituary, he graduated with honors.¹¹

After completing his studies, Druiding worked throughout western Europe. According to one obituary for Druiding, he first worked in the office of a French architect, then with the Munich city government. He later worked in Berlin for the firm of Strack, Adler, and Lucal, and then in Arnheim, Netherlands, and later "had charge of erecting stations" for the government of the Netherlands.¹²

Druiding immigrated to the United States in 1865 and sometime thereafter established an office in Saint Louis, Missouri. Druiding had recently relocated his offices from Saint Louis, Missouri,

⁵ Sr. Mary Eulalia Herron. *The Sisters of Mercy in the United States, 1843-1928*. MacMillan Company: New York, pp. 307-311.

⁶ "Mercy Hospital." *Manistee News Advocate*. May 7, 2015.

⁷ James H. Ryan. *Directory of Catholic Colleges and Schools*. National Catholic Welfare Bureau Council of Education: Washington, DC, p. 385.

⁸ "In Memoriam: Adolphus Druiding, F.A.I.A." *Proceedings of the Thirty-Third Annual Convention of the American Institute of Architects*. November 1899. It should be noted that other sources provide other, less specific dates for Druiding's birth, but this date is corroborated by Druiding's United States passport application.

⁹ Aschendorf is approximately 110 miles to the northwest from Hanover, the capital of the Lower Saxony.

¹⁰ The polytechnical school was established in Munich in the early nineteenth century and was the forerunner to the modern Technische Universität München.

¹¹ "In Memoriam: Adolphus Druiding, F.A.I.A." *Proceedings of the Thirty-Third Annual Convention of the American Institute of Architects*. November 1899.

¹² Ibid.

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to Chicago, Illinois, from where he designed the notable Saint John Cantius Church in that city in 1893.

Druiding was in many ways the perfect architect for this project which was so firmly based upon the heritage of the German and Irish congregants. He was well versed in the traditional German Gothic style and the subsequent *Rundbogenstil* movement. *Rundbogenstil* rose in Germany as a response to Gothic Revival and, rooted in Romanesque Revival, presented a uniquely German public architectural style. Druiding was able to apply these architectural styles correctly, appropriately, and in a cost-effective manner for German congregations across the Midwest region. The predominance of German influence in the final product is both attributable to Druiding's own background and the influence of the German members of the parish. Further, the heritage of the Irish families was not overlooked. The front façade of the church was finished with two large, inset Celtic crosses framed with stone under either square turret and one large stone Celtic cross directly above the main entrance.

The 1880s and 1890s were Druiding's most productive years with projects in "scores of towns in Illinois, Indiana, Missouri, Wisconsin, Kansas, Nebraska, Ohio, Minnesota, etc."¹³ By 1886, Druiding had, "achieved a succession of triumphs which... cause him to be generally recognized as the representative and leading architect in the line of cathedrals, churches, and schools."¹⁴ Despite the number of commissions he received and the number of buildings executed, Druiding was careful to ensure that each church had its own unique detail and no two were exactly alike.

Druiding began drawing plans for Guardian Angels Catholic Church in the late summer of 1888,¹⁵ and in 1889 published a short book, *Church Architecture*, that offered guidance for congregations seeking build a church. He recommended to prospective congregations that they select a prominent site in their city or town that would attract attention and be a credit to the community. Druiding wrote that churches of a community "are an index of the character and taste of the people, and impress a stranger more strongly than anything else that goes to form his first impression of a place."

From this same publication we learn much about Druiding's philosophy on church design. He declared that in all time the Catholic church has provided the finest structures and works of art. Further, we learn that truly the only suitable architectural styles for Catholic churches are Gothic or Romanesque, with Gothic having only a slightly increased cost. On the issue of cost, Druiding reflects that architects had become well known for overpromising with regard to cost, but congregations fell prey to this because they were prone to ask far more than their meager budget could afford. And so, his advice from the outset was to establish a firm budget, communicate that to the architect, and stick to it.

As in the case of Guardian Angels Catholic Church in Manistee, the north façade is a unique spectacle of turrets, brick patterns, and symbolism while the sides of the nave and the rear apse

¹³ "A. Druiding." *Origin, Growth, and Usefulness of the Chicago Board of Trade*. New York: Historic Publishing Co., 1885-6, p. 372.

¹⁴ Ibid.

¹⁵ "Building Items: Chicago." *Building*. August 4, 1888.

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are simple, more plain, and functional. Crenulation of bricks and narrow buttresses on the West and East walls add visual interest without incurring significant cost. In Druiding's 1889 publication he featured Guardian Angels Catholic Church among the examples of work he may provide to future congregations. He described the church as a Romanesque edifice depicting strength and durability by its massive projections. Guardian Angels Catholic Church gives such a variety of outlines that "the eye does not weary in looking at it."

At some point between 1898 and 1899, Druiding established a firm, A. Druiding & Co, with offices at 27 Metropolitan Block in Chicago. Druiding appears to have employed one architect, John G. Kilroy in his office. The firm was short-lived, however, as a result of Druiding's death in 1899, and Kilroy went on to other architectural work. Interestingly, the state license for the firm appears to have been issued in March 1899, a short time after Druiding's death.¹⁶

Druiding is significant for his contributions to Midwestern Catholic church architecture and design, however many of his small churches have not survived. Druiding was a prolific architect, with over four hundred churches and other buildings to his name with notable projects including Saint Joseph Church of Louisville, Kentucky, and Saint Henry Church of Harrietsville, Saint Patrick Church of Toledo, and Saint Lawrence Church of Cincinnati, all in Ohio.

Part of the reason Druiding was a prolific designer of churches was due to his willingness to work within a congregation's budget. He repeatedly demonstrated his ability to make a grand statement out of modest funds. The architect employed tactics to reduce cost without sacrificing design. For example, he chose to build from brick instead of stone in many cases. Further, he chose to use precious funds in a meaningful way to provide grand statements but in specific ways. For example, Guardian Angels Catholic Church in Manistee has a grand front façade of turrets and bandwork, parapets and a large rose window, while the sides and rear of the church are simple, muted and modest.

Adolphus Druiding joined the Western Association of Architects (WAA) in 1884, the same year he moved from Saint Louis, Missouri, to Chicago, Illinois. Later, when then WAA merged with the American Institute of Architects (AIA), Druiding was made an AIA Fellow.¹⁷ Druiding passed away in Chicago, Illinois, on February 19, 1899, from complications related to pneumonia.¹⁸ He left his wife, Olive Druiding and their two sons, Adolph and Sanford.¹⁹

Architectural Significance

¹⁶ "Domestic Corporations for Profit Licensed," Biennial Report of the Secretary of State of the State of Illinois, 1900, p. 45.

¹⁷ The American Institute of Architects website states, "On the merger of the Western Association of Architects with The American Institute of Architects in 1889, all AIA members were made Fellows because WAA members were known as Fellows." <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/36797304/ahd1011729>.

¹⁸ "Deaths: Druiding." *Chicago Tribune*. February 20, 1899.

¹⁹ "Adolphus Druiding." *Chicago Tribune*. February 20, 1899.

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The Guardian Angels Catholic Church complex derives its primary significance from the 1890 church. The church building is typical of late Victorian era architecture in the United States in that it is a mixture of styles. The façade of the church reads as predominantly Gothic, while the secondary elevations are less so.

Druiding described Guardian Angels Catholic Church as Romanesque. Indeed, the church reflects the influence of German *Rundbogenstil*, an architectural style based in part on Romanesque Revival and set up as a response to the revival of Gothic style in the mid-nineteenth century. *Rundbogenstil* was an effort to establish a national German architectural identity, presented as a softer and smoother alternative to neo-gothic, as in Romanesque. The term *Rundbogenstil* may be translated as “round-arch” and is chiefly characterized by a repetitive use of rounded arches in doorways, passages, and window framing.

A full view of Guardian Angels Catholic Church reflects this *Rundbogenstil*. The six large stained glass windows that line either side of the nave and grab the most visual attention are rounded arch windows. In addition, as one looks closer, each smaller stained glass window from the choir room and sacristy to the turrets and towers have round tops. An additional character in this *Rundbogenstil* style is the use of eyebrow windows, or dormers, set above the windows in the roofline. Guardian Angels Catholic Church has a trio of these eyebrows on either side of the nave roofline. On the North façade of the church all large stained glass windows, as well as transom windows, display these round arched peaks.

Additional use of the rounded arch can be found in the brickwork of the front façade. The brick entryway surrounding the two large, main entrance doors is framed by a corbelled brick archway four layers deep. This rounded arch is repeated directly above the main entrance in the framing of the large rose window, both in brick work and the wood framing itself, and then further still in the belfry framing the clock faces both in brick and wood.

Rundbogenstil styled rounded arches are implemented in the turrets as well. On the central round turrets are two vestibules which hold statues of angels. These vestibules are framed in brick with a rounded arch. Within the square turrets which form the outer frame of the North façade, rounded arches are visible on the small, stained glass windows and again they are reflected in the brickwork above the second set of stone banding. Furthermore, round arches appear above the open gallery beneath the caps of the square turrets. When taking a full view of the church façade, one begins to see the influence that a rounded arch has on the overall impression this building makes.

Rundbogenstil style utilizes inverted crenulation, or battlements. This feature is certainly what caused Druiding to comment on the strength of the design and the “massive projections” which keep the eye entertained. On the North façade, this styling is visible in the brickwork beneath nearly every eave of the roofline. On the North façade, this inversion is identified beneath the square turret shingle line, the round turret metal roofline, and below each shingled roof section throughout the steeple. On the East and West walls of the building this crenulation is also part of the wall design. There exist two inverted layers, five bricks deep. The first layer comes flush with the slender buttresses, and the second layer inverts the walls that hold the large stained glass

Guardian Angels Catholic Church

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windows. The effect adds pleasing depth and decoration to the structure without elaborate cost and maintains the entire structure in keeping with *Rundbogenstil* influence.

The church also reflects Carolingian design in its form in that it mimics traditional basilica design. The long, rectangular nave with a semicircular apse at its southern end; the colonnaded nave; and the gable roof all reflect Carolingian stylistic elements.

Guardian Angels parish was the last of the Catholic parishes in Manistee to be construct a church, however it is now the oldest and most architecturally significant of the city's Catholic churches. Saint Mary's parish, the mother parish of Guardian Angels, replaced its original church with a modern church in a new location in 1962. Saint Joseph's church, though constructed five years earlier, has undergone significant exterior alteration that either obscured or possibly removed many historically significant features.

Two Protestant church buildings in Manistee have been listed in the National Register of Historic Places: the First Congregational Church (#74000995) and Our Saviour's Evangelical Lutheran Church (#72000639).

Designed by William Jenney and William Otis of Chicago, the First Congregational Church located on 4th street is of Romanesque Revival design and was completed in 1892. Both the First Congregational Church and Guardian Angels Catholic Church were contemporary projects in Manistee, funded by lumber industry wealth generated, in part, by the construction of a city rebuilt after a devastating city-wide fire in 1871. However, the two houses of worship could not be more different with Guardian Angels evoking a medieval religious structure and the Congregationalists building a church better likened to a courthouse or other public building.

Our Saviour's Evangelical Lutheran Church (Danish Lutheran Church) was designed by Christian Petersen and constructed in 1868, and at the time of its nomination was one of the oldest standing buildings in the Danish Lutheran Church denomination. The church is a white clapboard structure with a spire and belfry. It was listed in the National Register of Historic Places in 1972.

Elsewhere in the city, secular properties listed in the National Register of Historic Places include the Simeon Babcock Mansion (#99001455), the Manistee Harbor, South Breakwater (#95001162), Manistee North Pier (#90000718), the Ramsdell Theater (#72000640), and the Manistee Iron Works Machine Shop (#10000477).

In addition, the entire central business district of Manistee is listed on the National Register of Historic Places (#82002851). Countless buildings along the main River Street corridor are supervised by the Manistee Historic District Commission. The businesses and residences of this district, located five blocks north of Guardian Angels Catholic Church, preserve the Victorian era architecture and bustle of the lumber-boom era.

Subsequent History and Additional Information

Guardian Angels Catholic Church

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During the twentieth century, several pastors came and went, but ultimately 82 of the 130 years of parish life were presided over by only two senior pastors. Monsignor Steffes served the church for forty-five years and Monsignor Guzikowski for thirty-seven years ending upon his death in 2006. There was good continuity for the congregation and it was evident by the continuation of lively and energetic worship and parish life.

As the 1980s began, the church was closing in on a century of use. With centennial celebrations on the horizon, the parish dug in and attended to the structural needs of their church home. A plaster repair campaign was mounted which resulted in the remedy of water damaged corners in the sanctuary. The completed work was decorated with an entirely fresh paint scheme for the sanctuary which remains at the present. In 1983 the church completed the installation of a significant modern lighting system which illuminated the tower and steeple by night for the first time. The recently rebuilt organ received a brand-new keyboard console. This eight-hundred-pound purchase was hoisted to the balcony with winches and manpower in 1986. A new roof was installed above the sanctuary in 1988, and a very brave man ascended one hundred and seventy feet into the sky within a crane's basket to paint the steeple cross. The 1988 centennial celebration, a milestone for this proud congregation, included special masses, banquets, a parade float replica of the church, a sandcastle replica of the church, custom cakes, and a new centennial flag to hang in the church foyer.

A desire of the current pastors, the parishioners, and the community brought new life to efforts for Guardian Angels to be recognized as a historically significant place. Plans are in motion beginning in 2019 to attend to the ongoing structural needs of the church, its musical instruments, and other treasures with mind to preserve these for future generations. With the same devotion and industry of the congregants of 1888, this church will continue to be cherished for another century and more.

Guardian Angels Catholic Church
Name of Property

Manistee County, MI
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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Ching, Francis D.K. *A Visual Dictionary of Architecture*, (New York: Van Nostrand Reinhold, 1995).

Curl, James Stevens. "Rundbogenstil", *A Dictionary of Architecture and Landscape Architecture*, 2000, Encyclopedia.com

Druiding, Adolphus. *Church Architecture: Containing Twenty-One Plates Showing Elevations, Perspective Views, Interior Views, of Low and Moderate Priced Churches, Including Miscellaneous Church Details*. A. Druiding, 1889.

"First Congregational Church." *Directory*, Manistee County Visitors Bureau, 2019, www.visitmanisteecounty.com/web-2-0-directory/first-congregational-church/.

Hampton, Roy A. "German Gothic in the Midwest: The Parish Churches of Franz Georg Himpler and Adolphus Druiding." *U.S. Catholic Historian*, vol. 15, no. 1, 1997, pp. 51–74. JSTOR, JSTOR, www.jstor.org/stable/25154572.

Keith, Shawn P. "The OHS Pipe Organ Database." *OHS Database: Instrument Details*, The Organ Historical Society, 2016, www.pipeorgandatabase.org/OrganDetails.php?OrganID=1349.

"Our Saviour's Lutheran Church." *Directory*, 2019, www.visitmanisteecounty.com/web-2-0-directory/our-saviours-lutheran-church/.

Parish Archives, Guardian Angels Catholic Church of Manistee, Michigan

Quinn Evans Architects, "Building Assessment Report and Recommendations," Dec. 2007

Zimmerman, Carl Scott. "Tower Bells." *Tower Bells*, 29 Aug. 2010, www.towerbells.org

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark

Guardian Angels Catholic Church

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Name of Property

____ recorded by Historic American Buildings Survey # _____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 44.242178	Longitude: -86.322465
2. Latitude: 44.241575	Longitude: -86.322503
3. Latitude: 44.242134	Longitude: -86.321789
4. Latitude: 44.241674	Longitude: -86.322055

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

Parcel Number-51-646-702-01, S. Englemans add of blk 4 Engleman Lot 30
EXC S 102.22 ft of SD Lot. Also com 239 ft E +33 ft S on Int of C/L of Maple + 5th St for
POB, E 123.5 ft, S 367 ft, W 150 ft N 207.67 ft, E 29 ft, N 159.33 ft to POB. Block 4 ___ P.
Addr: 515 Michael St and 375 5th Street and 371 5Th Street.

Boundary Justification (Explain why the boundaries were selected.)

Boundary includes the historic church and the rectory associated with the initial development of Guardian Angels Parish.

11. Form Prepared By

name/title: Barbara Kowalkowski, Committee Chair
organization: Guardian Angels Historic Preservation Project
street & number: 1425 Meadow Wood Drive
city or town: Manistee state: Michigan zip code: 49660
e-mail: barbkowalkowski@gmail.com
telephone: (231) 690-9001
date: April 4, 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

Guardian Angels Catholic Church

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- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Guardian Angels Catholic Church complex

City or Vicinity: Manistee

County: Manistee

State: Michigan

Photographer: Sara Linke

Date Photographed: May 2018, March 2019, October 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 40: Guardian Angels Catholic Church Complex, north façade on 5th Street

2 of 40: Guardian Angels Catholic Church exterior, north Façade on 5th Street

3 of 40: Guardian Angels Catholic Church exterior, west front on Michael Street

4 of 40: Guardian Angels Catholic Church exterior, north façade, closeup of parapets, crenulation, and square turret

5 of 40: Guardian Angels Catholic Church exterior, north façade, round turrets and stone banding

6 of 40: Guardian Angels Catholic Church exterior, north façade, Celtic cross and rose window

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7 of 40: Guardian Angels Catholic Church exterior, north façade, main entrance and glass portholes

8 of 40: Guardian Angels Catholic Church exterior, northwest corner, dedicatory cornerstone 1888

9 of 40: Guardian Angels Catholic Church exterior, rear view at south end; apse, chimney, choir rehearsal room exterior

10 of 40: Guardian Angels Catholic Church interior, facing south, nave view from balcony

11 of 40: Guardian Angels Catholic Church interior, facing south, nave view from main floor

12 of 40: Guardian Angels Catholic Church interior, High altar beneath the apse

13 of 40: Guardian Angels Catholic Church interior, High altar detail showing Last Supper wood carving

14 of 40: Guardian Angels Catholic Church interior, High altar detail showing illuminated monstrance

15 of 40: Guardian Angels Catholic Church interior, Apse detail above High altar

16 of 40: Guardian Angels Catholic Church interior, Apse detail showing Guardian Angel imagery

17 of 40: Guardian Angels Catholic Church interior, baptismal font at High altar

18 of 40: Guardian Angels Catholic Church interior, Pulpit

19 of 40: Guardian Angels Catholic Church interior, east side altar

20 of 40: Guardian Angels Catholic Church interior, west side altar

21 of 40: Guardian Angels Catholic Church interior, Stations of the Cross #8 and #9

22 of 40: Guardian Angels Catholic Church interior, facing north, nave view from high altar

23 of 40: Guardian Angels Catholic Church interior, view of pipe organ case and stenciled pipes in balcony

24 of 40: Guardian Angels Catholic Church interior, view of pipe organ case detail in balcony

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25 of 40: Guardian Angels Catholic Church interior, chime console for steeple chime, located in balcony directly beneath belfry

26 of 40: Guardian Angels Catholic Church interior, round arch, angel detail, and stained glass

27 of 40: Guardian Angels Catholic Church interior, old sacristy room east off altar space, vestment storage

28 of 40: Guardian Angels Catholic Church interior, west off altar space, choir rehearsal space

29 of 40: Guardian Angels Catholic Church complex exterior, annex entrance and handicap ramp, north façade

30 of 40: Guardian Angels Catholic Church complex exterior, old sacristy and annex rear view with two-stall garage

31 of 40: Guardian Angels Catholic Church complex, annex interior, entrance to rectory

32 of 40: Guardian Angels Catholic Church complex, annex interior, entrance to sacristy, view down hall to restrooms and garage

33 of 40: Guardian Angels Catholic Church complex, annex interior, entrance to church proper

34 of 40: Guardian Angels Catholic Church complex, courtyard garden between annex and church proper

35 of 40: Guardian Angels Catholic Church complex, rectory exterior

36 of 40: Guardian Angels Catholic Church complex, rectory interior, main staircase

37 of 40: Guardian Angels Catholic Church complex, facing east, former schoolhouse exterior facade

38 of 40: Guardian Angels Catholic Church complex, facing east, former convent exterior facade

39 of 40: Guardian Angels Catholic Church complex, facing south, community garden space

40 of 40: Guardian Angels Catholic Church complex, facing north, parking area

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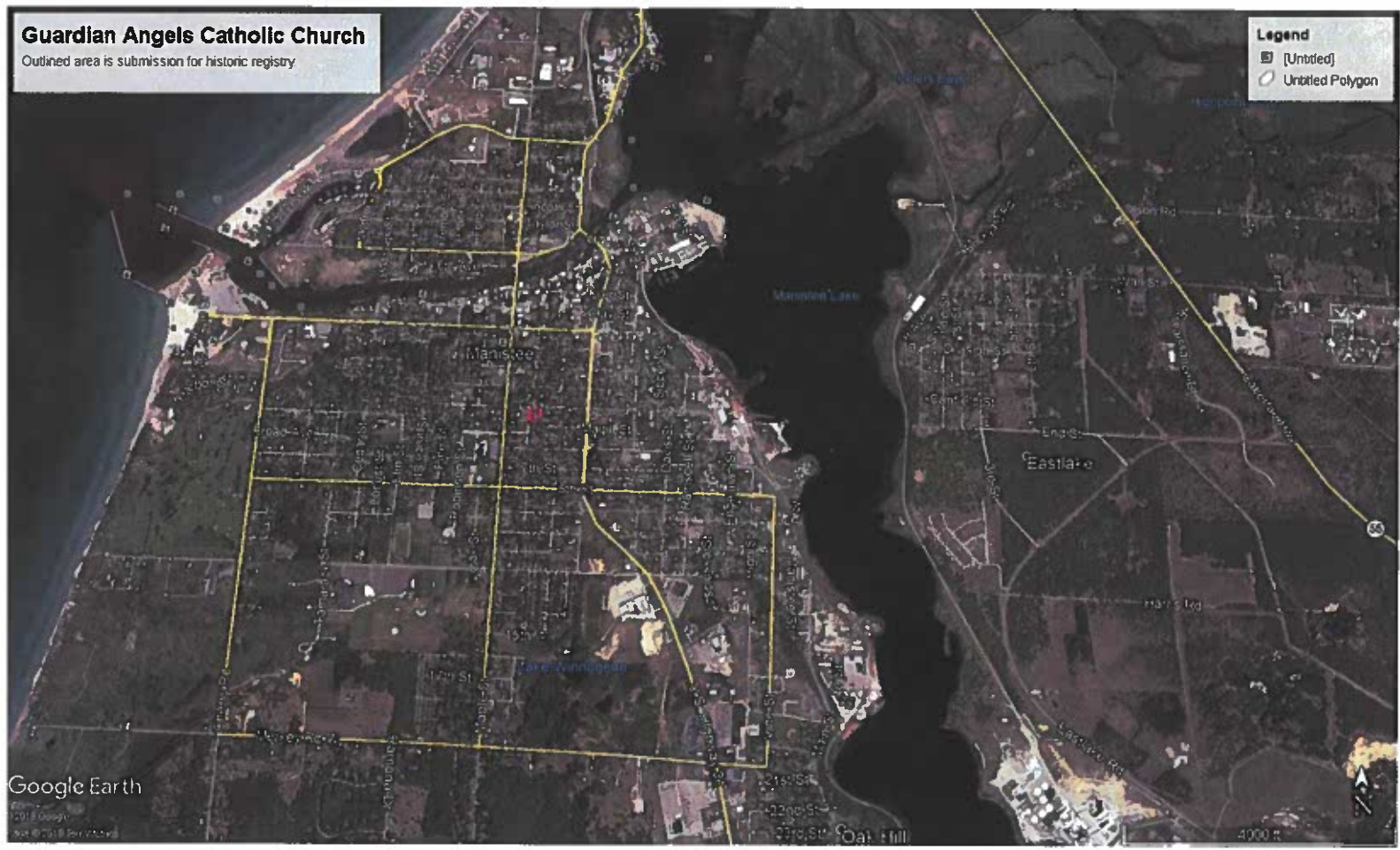
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C Street, NW, Washington, DC.

Guardian Angels Catholic Church
Outlined area is submission for historic registry

Legend

- [Untitled]
- Untitled Polygon



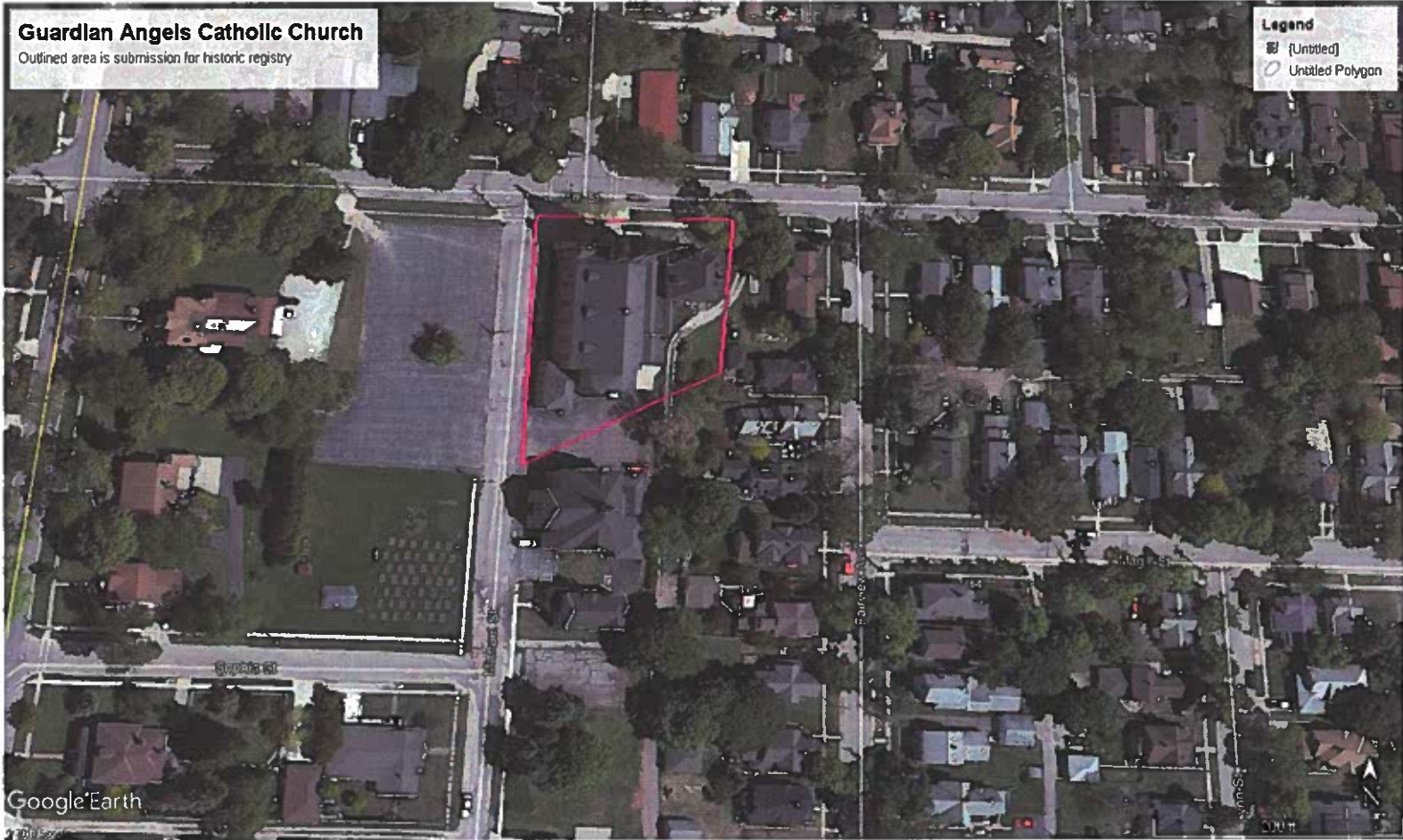
Guardian Angels Catholic Church

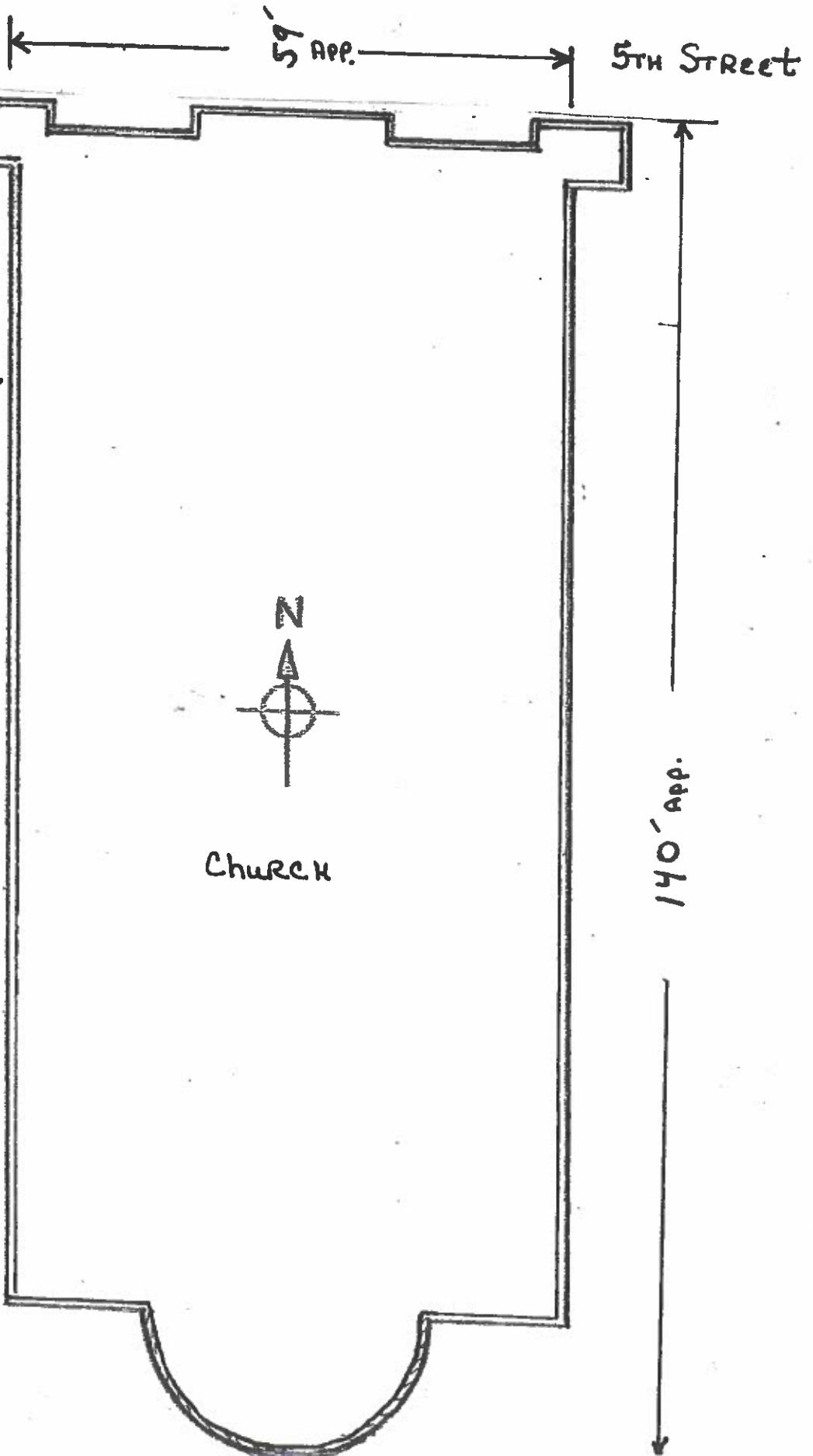
Outlined area is submission for historic registry

Legend

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[Symbol] Untitled Polygon





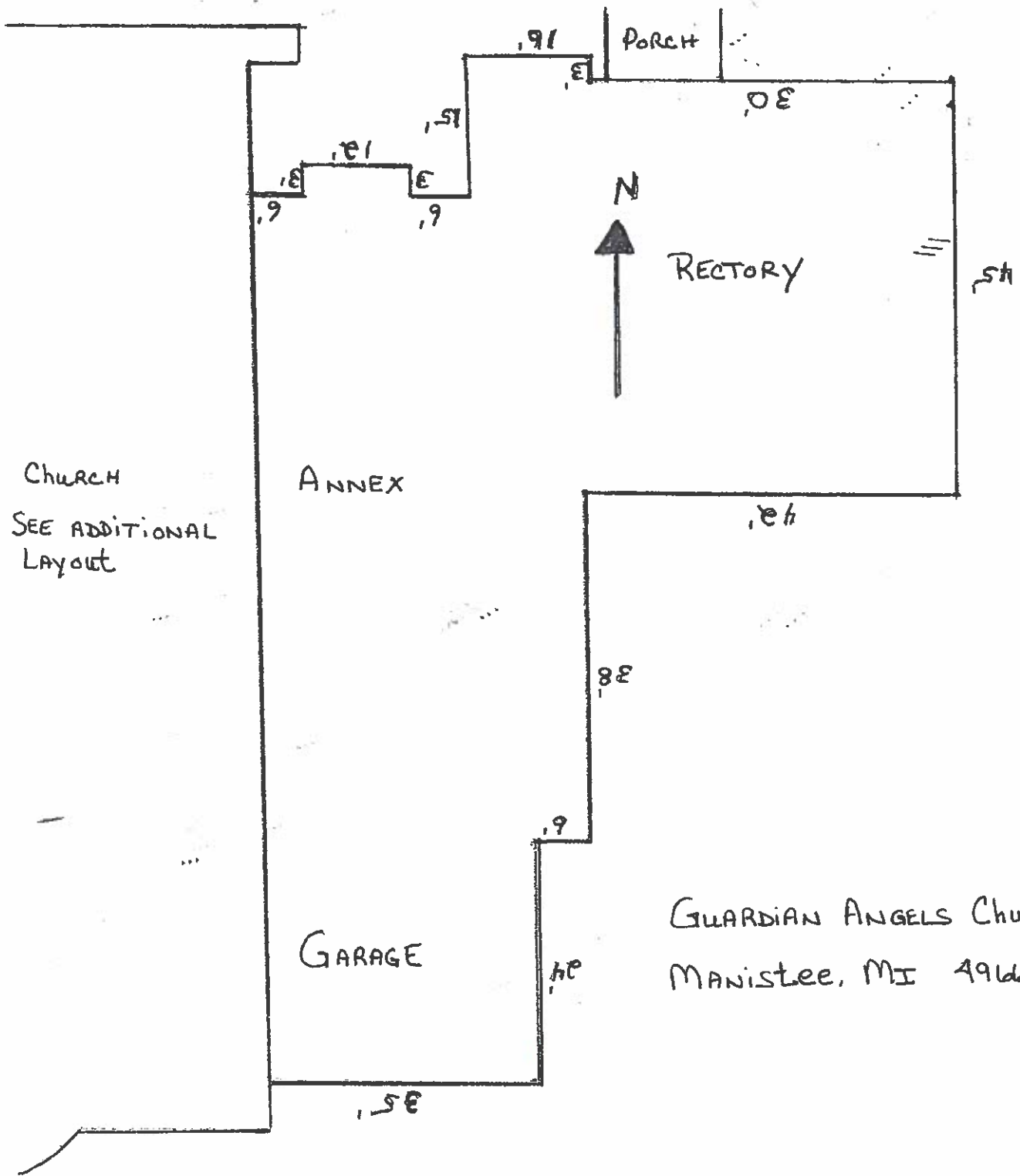
GUARDIAN ANGELS
CHURCH

Manistee, MI



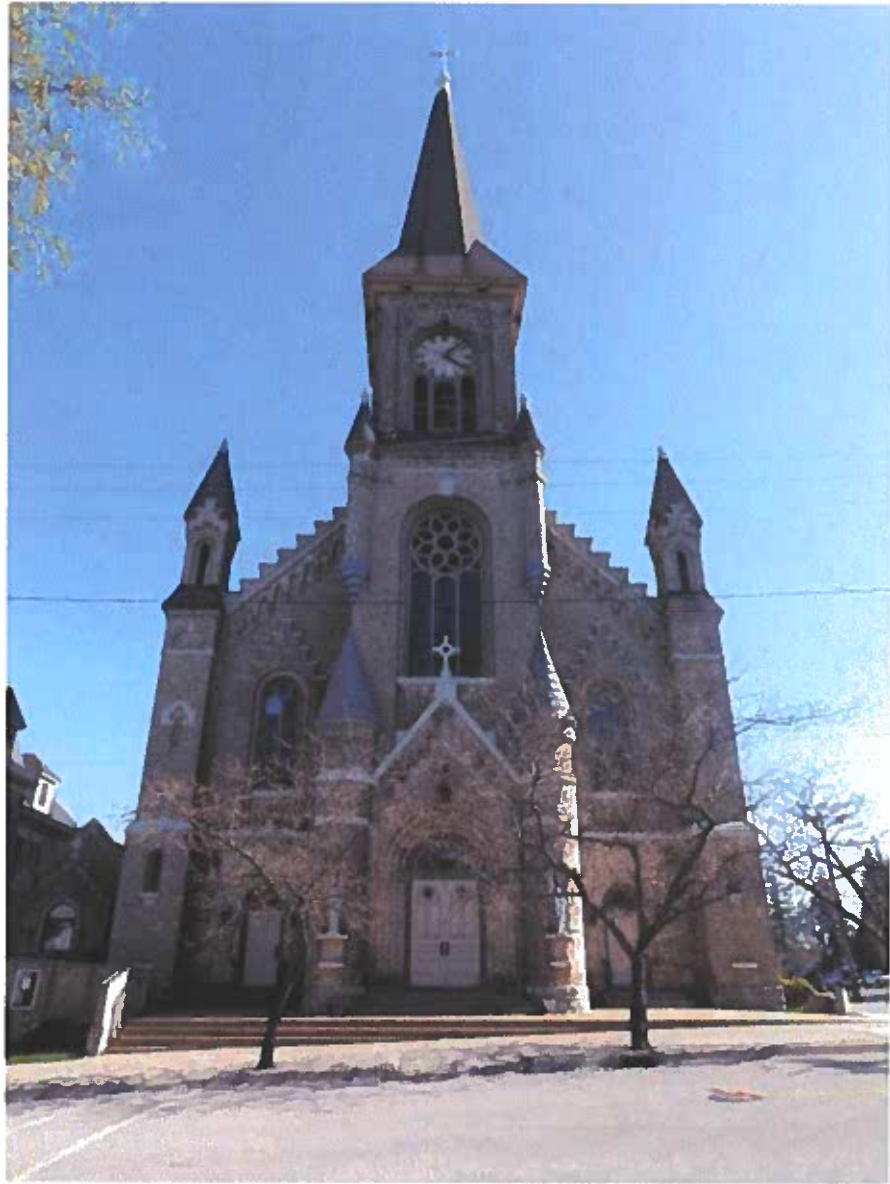
CHURCH

5TH STREET



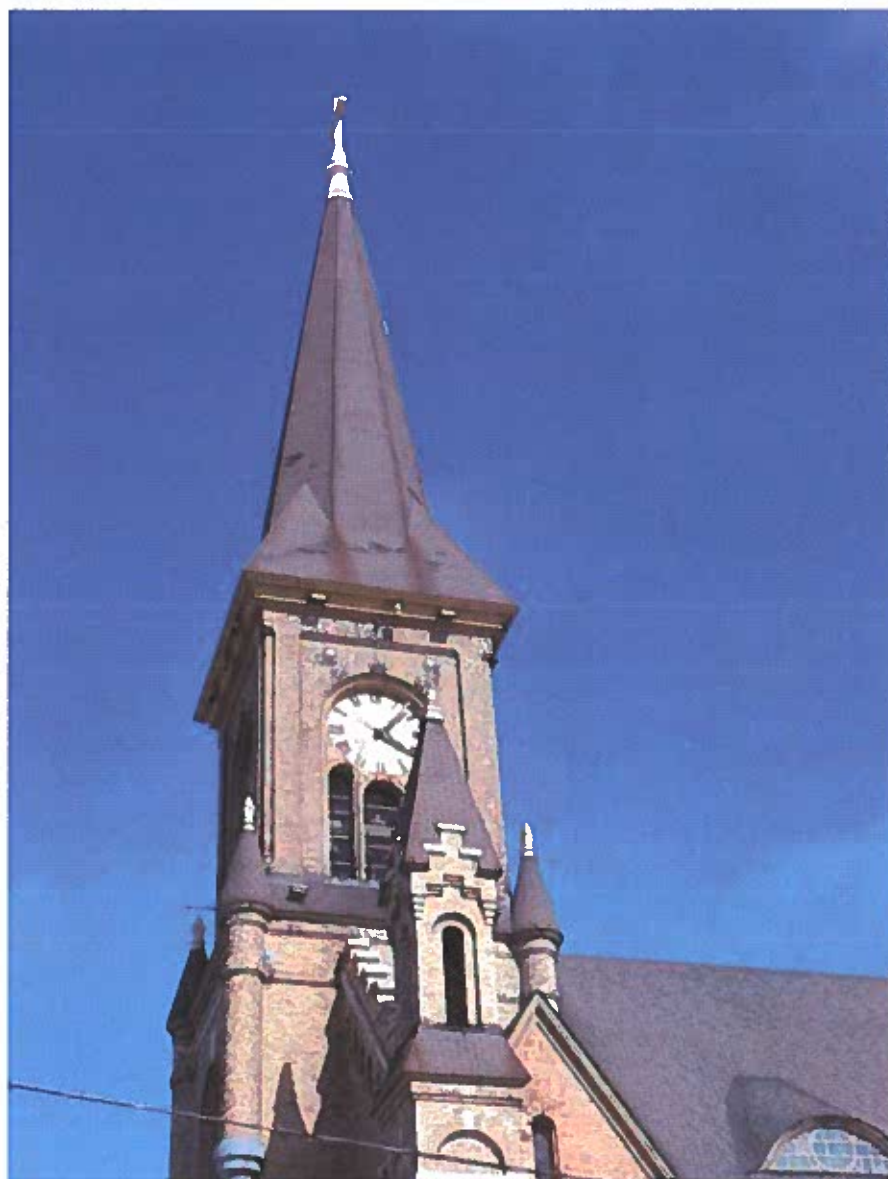
KEY PLAN
NOT TO SCALE

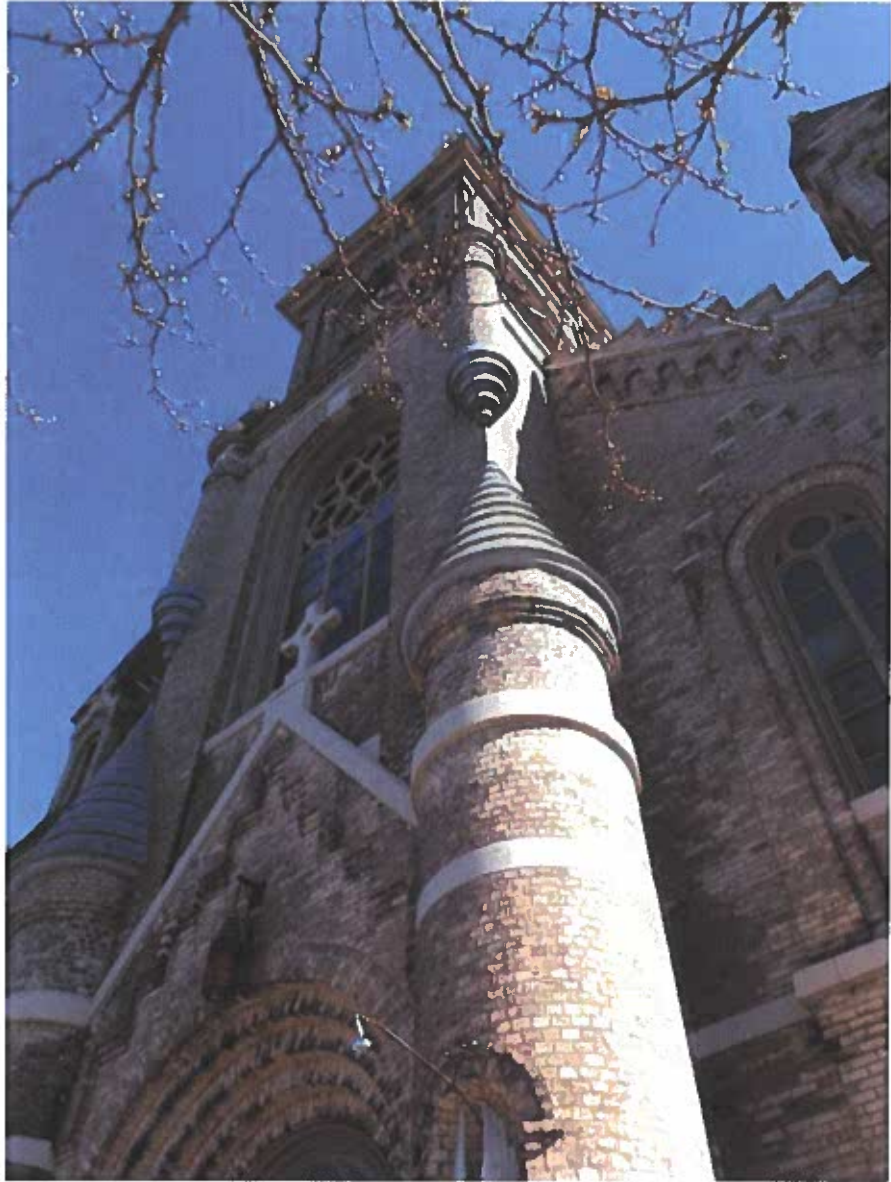
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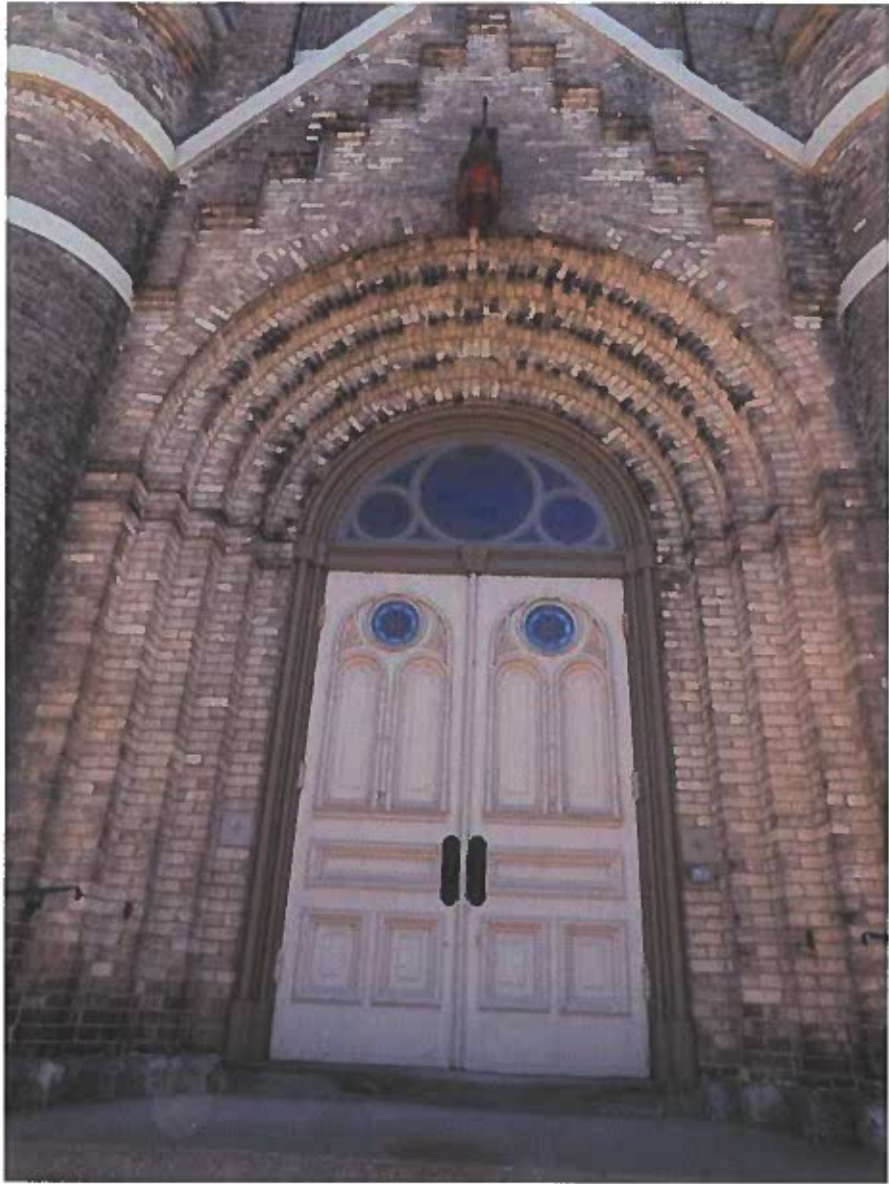






































Historic District Commission

Kyle Storey
 Planning/Zoning Administrator
 395 Third St.
 Manistee, MI 49660
 231.398.3576
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www.manisteemi.gov

Outstanding Permits

As of 1/3/2019

Date Originally Approved	Permit #	Status	Address	Name	Details	Status
1/4/18	PHDC18-001	Expires 1/4/19	337 River St	Maxine Lipon	Entire building restoration. Applicant revising plans.	In progress
3/7/12 4/2/15 4/2/15	PHDC12001 PHDC15004 PHDC15005	Expires 6/30/20	411 River St	Jeff Gordon	Entrance Door Storefront East Façade	Final Extension
10/02/08 7/10/09 6/6/11	PHDC08032 PHDC09014 PHDC11009	Expires 6/30/20	347/349 River St	Paula Rozmarek	Ledge Reconstruction Storefront Renovation/Restoration Entrance Door Replacement	Final Extension
1/25/19	PHDC18-005	Expires 11/25/19	100 Washington Ave.	Tamara Deponio	Façade improvements	In progress
5/02/19	PHDC19-001	Expires 5/01/20	354 River St	Cherri/Gerald Koblinski	Painting Building	In progress
7/31/19	PS19-010	Expires 7/30/20	432 River St	Manistee Elks Lodge	Awning Replacement	In progress
9/06/19	PHDC19-004	Expires 9/5/20	340 River St	Kellen Keck	Painting Building	In progress
12/4/19		Expires 12/3/20	400 River St	West Shore Comm. College	Façade Renovation	In progress

CITY OF MANISTEE

HISTORIC DISTRICT COMMISSION

BY-LAWS AND RULES OF PROCEDURES

1. AUTHORITY

These By-laws and Rules of Procedures are adopted by the Historic District Commission of the City of Manistee, County of Manistee, (hereinafter referred to as the Commission) pursuant to Public Act 169 of 1970, as amended, the Local Historic Districts Act; Chapter 1290 Historic District of the City of Manistee Codified Ordinances, and the Public Act 267 of 1976, as amended, the Open Meetings Act.

2. OFFICERS

2.1 **Selection.** At the December meeting, the Historic District Commission shall elect a chair, vice-chair and appoint a recording secretary who shall serve for the next twelve (12) months and who shall be eligible for re-election. Vacancies in an office of the Commission shall be filled at the next regular meeting of the Commission. The membership shall elect one of its members to fill the vacancy until the next annual election.

2.2 **Duties.** The chair shall preside at all meetings and shall conduct all meetings in accordance with the rules provided herein and sign all official documents.

The vice-chair shall act in the capacity of the chair in the absence of the chair or in the event of a vacancy in the office of chair; in which case, the Commission shall select a successor to the office of vice-chair at the earliest practicable time.

The Recording Secretary shall be responsible for execution of documents in the name of the Historic District Commission, the preparation of minutes, keeping of pertinent public records, delivering communications, reports, and related items of business of the Commission, issuing notices of public hearings and performing related administrative duties to assure efficient and informed Commission operations. In the event the Recording Secretary is absent, the chair or acting chair shall appoint a temporary recording secretary for such meeting.

2.3 **Tenure.** The officers shall take office at the first regularly scheduled meeting immediately following their election. They shall hold their office for a term of one year, or until their successors are elected and assume office.

3. MEETINGS

- 3.1 Meeting Notice. Meetings shall be conducted, and notice posted in accordance with the Michigan Open Meetings Act (MCL 15.261 et. seq.). The schedule for regular meetings for the year shall be established at the last regular meeting of the previous year.
- 3.2 Commission Absences. In order to maintain the maximum participation of all appointed Historic District Commission members at all scheduled meetings, the following is the attendance guide and Commissioner replacement policy for "excused" or "unexcused" absences:
1. When appointed, each Commissioner should state his/her willingness and intention to attend each scheduled meeting of the Historic District Commission.
 2. In the event of unplanned personal matters, business trips, family vacation trips, changed job requirements, sickness, or other physical disabilities that prohibit the Commissioner from attending the scheduled meeting; the Commission Chair or staff Liaison to the Historic District Commission should be notified as soon as possible prior to the time of the scheduled meeting of their inability to attend. The Commissioner upon this notification will receive an "excused absence" for the involved scheduled meeting.
 3. If any Commissioner is absent from three (3) consecutive scheduled meetings without an "excused absence" for any of the three (3) meetings, the Commissioner shall be reported in writing to the City Manager. The City Manager will contact the Commissioner in writing and question his/her continued ability or interest in being on the Commission, giving the member a chance to rectify the attendance issue or submit a resignation.
 4. There will be no limit on the number of consecutive "excused absences" for any Commissioner. However, if the Commissioner is repeatedly absent for at least 50% of the yearly scheduled meetings, that member will also be reported in writing to the City Manager. The City Manager will contact the Commissioner in writing and question the member's continued ability or interest to be on the Commission. The Commissioner will be considered for an appointment nullification when the absences total six in the calendar year.
 5. The appointment nullification action would be initiated by the City Manager and forwarded on to the City Council for official action.
- 3.3 Special Meetings. A special meeting may be called by the Chair, or three members of the Historic District Commission upon written request to the Recording Secretary. The Recording Secretary shall provide notice of special meetings to commission members by personal delivery, first class mail, telephone or electronic mail such that the notice may be received by the members at least 18 hours prior to the special meeting.
- 3.4 Quorum. In order for the Commission to conduct business or take any official actions, a quorum consisting of at least a majority of the appointed Commissioners shall be present.

When a quorum is not present, no official action may take place. The members of the commission may discuss matters of interest, but shall take no action until the next regular or special meeting.

- 3.5 Motions. Motions shall be restated by the Chair before a vote is taken. The name of the maker and supporter of each motion shall be recorded.
- 3.6 Voting. An affirmative vote of the majority of those members present shall be required for the approval of any requested action or motion placed before the Commission. Voting shall ordinarily be by voice vote; provided however that a roll call vote shall be required if requested by any Commission member or directed by the Chairperson. All members of the Commission including the Chairperson shall vote on all matters, but the Chairperson shall vote last.
- 3.7 Order of Business. A written agenda for all regular meetings shall be prepared. The order of business shall be:
- Call to Order.
 - Roll Call
 - Approval of Agenda
 - Approval of Minutes
 - Public Comment on Agenda related items
 - New Business
 - Old Business
 - Correspondence
 - Staff Reports
 - Public Comments and Communications
 - Member's discussion
 - Adjournment
- 3.8 Rules of Order. All meetings of the Commission shall be conducted in accordance with generally accepted parliamentary procedure as adopted by City Council for all Boards and Commissions within the City of Manistee.
- 3.9 Agenda Items. For an item to be considered at a regular Historic District Commission meeting, it must be received by the City at least ten (10) days prior to the meeting.
- 3.10 Conflict of Interest.
1. As used here, a conflict of interest shall at a minimum include, but not necessarily be limited to, the following:
 - a. A commission member issuing, deliberating, voting or reviewing a case concerning himself.
 - b. A commission member issuing, deliberating, voting or reviewing a case concerning work on land owned by himself.

- c. A commission member issuing, deliberating, voting or reviewing a case involving a corporation, company, partnership, or other entity in which he is a part owner, or any other relationship where he may stand to have a financial gain or loss.
 - d. A commission member issuing, deliberating, voting or reviewing a case which is an action which results in a pecuniary benefit to himself.
 - e. A commission member issuing, deliberating, voting or reviewing a case concerning his spouse, children, step-child, grandchildren, parents, brother, sister, grandparents, parents-in-law, grandparents-in-law or member of his household.
 - f. A commission member may consider the possibility of declaring a conflict of interest if his/her home falls within a notification radius used for a Public Hearing. Because the sending of the notice automatically presumes some degree of interest, this fact should be recognized by declaring a conflict, particularly if a financial impact is likely.
 - g. A commissioner who feels, in his/her judgement that his/her job, scope of duties and/or position may be at risk, pending the outcome of the permitting process.
2. A commission member shall, when he/she has a conflict of interest do the following immediately, upon the first review of the case and determining a conflict exists:
- a. declare a conflict exists at the beginning of the meeting where the case appears on the agenda, or when the topic brought up so such declaration is recorded in the minutes, and
 - b. refrain from participating in the discussion, site inspection or review of the case, except where specific information has been requested by the commission, and
 - c. refrain from casting a vote on any motion having to do with the case.

4. MINUTES

- 4.1 Preparation. Commission minutes shall be prepared by the Recording Secretary of the Commission. The minutes shall contain a brief synopsis of the meeting, including a complete restatement of all motions and recording votes; complete statement of the conditions or recommendations made on any action; and recording of attendance. All communications, action and resolutions shall be attached to the minutes.

5. ANNUAL REVIEW OF BY-LAWS

The Commission shall annually review their By-Laws at the regularly scheduled meeting in December.

6. AMENDMENTS

These rules may be amended by the Commission by a concurring vote subject to subsection 3.7, during any regular meeting, provided that all members have received an advanced copy of the proposed amendments at least three (3) days prior to the meeting at which such amendments are to be considered. Amendments are subject to approval by City Council.

I HEREBY CERTIFY that the above Bylaws were adopted the 1st day of June 2017.


Mary (Teena) Kracht, Chair

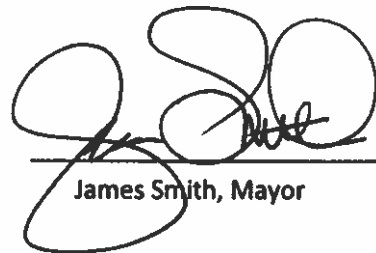
[Annotation: As approved by the City Council at their June 2, 2009 Meeting - Council authorized the bylaw amendments for all Boards and Commissions to include the new Board Absences language; directed all boards or commissions to implement and follow these changes as Council has requested; and authorized the Mayor to sign the amended bylaws.]

[Annotation: On February 4, 2016 the Historic District Commission amended Section 6 Annual Review of By-Laws was amended for the annual review of the by-laws to take place in December instead of January]

[Annotation: On June 1, 2017 the Historic District Commission AMEND Section 1 Authority by citing Chapter 1290 Historic District; NEW language for Item 3.1 Meeting Notice and 3.3 Special Meetings; DELETED Item 3.5 Public Hearings (renumbered list); ADDED the Order of the agenda to item 3.7 Order of Business; ADDED language that items for consideration must be received at least 10 days prior to the meeting to item 3.9 Agenda Items; DELETED Section 5 Open Meetings and Freedom of Information Provisions (renumbered list); ADDED to Section 6 "Amendments that Amendments are subject to approval by City Council"]

Approved by the City of Manistee Council

June 20, 2017
Date


James Smith, Mayor